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Drama Therapy: Conscious and Creative Healing

A Thesis Presented

by

Monica Nicole Rosell

to

The Graduate School

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Master of Fine Arts

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Abstract of the Thesis

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In Chapter X of Plato's *Republic*, he describes the theatre as a barrier that blocks individuals from truth and knowledge. As a dramaturg, my life's work is based on the belief that theatre is a platform in which the truth about the human condition is expressed, through fictional characters and stories. As a theatre artist, I believe in the transformative aspect of theatre. As I contemplated Plato's theory, I thought about individuals who are suffering from severe psychopathologies, such as schizophrenia. These individuals live in their own unique realities. Could theatre be used as a way of showing these individuals' truth, and if so, would it be therapeutic for them? These questions lead me to my thesis question: can participating in and observing the creative process of theatre bring out an individual's ideal truth? This thesis discusses theatre history and theory that begin to discover and explore the therapeutic and transformative aspects of theatre, which led to the creation of drama therapy. I also discuss four current approaches in drama therapy. Through the exploration of theatre and drama therapy, I am most certain that participating in and observing the creative process of theatre brings out an individual's ideal truth.

Dedication

I dedicate my thesis to my father and mother, the two most powerful alchemists I know; my beautiful sister, whose passion for life inspires me everyday; my loving brother, who keeps me focused on what is truly important, and my sweet Brooklyn, whose love fills me to the brim.

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INTRODUCTION

PLATO'S REPUBLIC AND THE DRAMATURG'S SEARCH

Plato's theory on the Ideal Forms was the catalyst in the creation of my thesis topic. Found in Book X of *The Republic*, his theory illustrates the vertical relationship between three stages of existence: the Ideal Form of an object, the object itself, and the artistic imitation of the object. The Ideal Form is the original and purest state of the object created by the "Natural Maker" who exists in the "Intelligible Realm." The Ideal is truth, goodness and knowledge. The object itself is a copy of the Ideal created by a craftsman, who strives to make it as perfect as humanly possible, but because the Ideal only exists within intelligence and reason, the craftsman will never create perfection. The artistic imitation of the object is a copy of an already flawed copy making it a bad copy or simulacrum.

Plato argues that any art, especially poetry and theatre, "distorts the thought" and deceives the viewer because, as a simulacrum, it has moved far away from the Ideal Form and truth. The artist has no "worthwhile knowledge" on the object, and so, the art is based on appearance, which are merely illusions and lies. The artist manipulates the viewer's perception and "produces work that arouses, nourishes, and strengthens the inferior part of the soul and so destroys the rational one." Art, therefore, is a barrier blocking individuals from pursuing truth in their daily lives and striving for a just society.

Although his theory rejects all art practices, Plato puts great emphasis on the dangers of Homer's *Iliad* and tragic plays¹ of his time. Why was Plato so convinced art, especially theatre, threatened the well being of society? Looking at Greek history and understanding the context in which he was writing makes it very clear. Greek society believed that the goal of the agathos² was to achieve and maintain a balanced, just society. Homer and Greek tragedians used members of the agathos as tragic heroes, who disrupted the balance and justice in their society, in

¹ Homer's *Iliad* inspired Aeschylus' trilogy *The Oresteia*, Sophocles' *Oedipus*, and Euripides' *Medea* and *The Bacchae*.

² Agathos is the governing body during Greek times, comprised of kings and heroes.

order to create drama and conflict in the play. Plato believed the exposure to these tragedies would corrupt the youth because it would condone the tragic heroes' disgusting behavior. He believed that individuals should only be exposed to hymns and stories of virtue and justice, which leads to truth and knowledge.

As a dramaturg, I have been taught the importance of conflict and dramatic action within the play. Playwrights are taught to create flawed characters that choose to commence a turbulent journey without ever knowing how it will end. We are taught that without these ideas there is no reason to tell the story. And yet, I have seen that these lies theatre artists create have a great impact on audience and those who help create the piece. Those who choose to create theatrical pieces believe in the transformational quality of theatre. Theatre lets its audience observe and experience the human condition, with all its beauty and weakness, in a safe space. Although Plato describes it as deception and illusion, these flawed and fictional characters always seem to leave a bit of wisdom within those who embrace their momentary existence.

Can there be reconciliation between art and truth, and if so how do I define truth? Because theatre discusses the human condition, I decided on exploring the individual's truth, formed by belief systems and self-perception, and its affects on the individual's reality. Understanding the enormous influence societal constructs have on an individual's belief systems and self-perception, I knew that art, specifically theatre, had to help bring out the individual's ideal truth, that which has not been tainted by conditioning, societal norms, and traumas. In order to reconcile art and truth, I had to answer the following question. Can participating in and observing the creative process of theatre bring out an individual's ideal truth? The answer is found within the practice of drama therapy.

THEATRE, THE FIRST HUMAN INVENTION

Real primitive theater is art incorporated in the human form and encompassing all the possibilities of the body informed by spirit; it is simultaneously the most primitive and the most protean, and in any event, the oldest art of mankind. For this reason it still the most human, the most moving art. Immortal Art. Oskar Eberle (1955)

Theatre has always been a part of human history and experience; forms of it can be traced back to the beginning of man and recorded history. Dr. Sue Jennings, the pioneer of drama therapy in the United Kingdom, teaches that dramatic ritual has always “enabled people to celebrate, heal, worship, to influence events, and to mediate between gods and mortals” (Jennings 4). Margot Berthold, a theatre historian, believes the foundation of primitive theatre is based on “primary, vital instincts” because “the transformation into another self is one of the archetypal forms of human expression” (Berthold 1). In his book *Archetypes and the Collective Unconscious*, C.G Jung explains primitive tribal myth and folklore are concerned with archetypes³, residing in the collective unconscious⁴, which have been modified and transmitted into their conscious through some means of expression. He further explains:

Primitive man is not much interested in objective explanations of the obvious, but he has an imperative need – or rather, his unconscious psyche has an irresistible urge- to assimilate all outer sense experiences to inner, psychic events. It is not enough for the primitive man to see the sun rise and set; this external observation must at the same time be a psychic happening: the sun in its course must represent the fate of a god or hero who, in the last analysis, dwells nowhere except in the soul of man. All the mythologized processes of nature...are in no sense allegories of these objects occurrences; rather they are symbolic expressions of the inner, unconscious drama of the psyche, which becomes

³ “Archetypes are the unconscious images of the instinct themselves, in other words, that they are *patterns of instinctual behavior*” (Jung 43).

⁴ “The contents of the collective unconscious have never been in consciousness, and therefore have never been individually acquired, but owe their existence exclusively to heredity” (Jung 43). Jung has chosen the term “collective” because this part of the unconscious is not individual but universal.

accessible to man's consciousness by way of projection- that is, mirrored in the events of nature. (Jung 6)

Both Berthold and Jung describe humanity's inherent need to create and express in an artistic way. This need is born out of our desire to understand the world within us and outside of us. In *Rainbow of Desire*, Augusto Boal explains that theatre is born when human beings discover they can observe themselves "Observing itself, the human being perceives what it is, discovers where it is and where it is not, and imagines where it could be" (Boal 13).

Primitive theatre was both a spiritual and practical ritual. "Ritual drama has, until comparatively recently, had a central place in the affair of people; it was belief, healing and worship in an integrated form" (Jennings 5). The performative aspect of theatre allowed primitive man to embody and feel that which felt out of reach and unattainable. It provided man with a sense of control and security because theatre allowed primitive man to "personify the powers of nature," in order to influence it "in man's favor by sacrifice, prayer, ceremony, and dance" (Berthold 3).

Theatrical expression personified two powers of nature: the nature of man's external environment and the nature of the physical and spiritual body. Using theatre to influence and control external surroundings can be seen in the hunting rituals such as the once practiced by the Montepas Ice-Age people. Hunters, wrapped in bearskin, and gathered around a clay figurine, which represented a bear, mimed the killing of the bear in order to secure their success during the actual hunt (Berthold 4).

Theatre was a vital role in the healing of the physical and spiritual body. It is now understood that the primitive form of theatre was highly magical, focusing on the power of performance. Through the use of shamanic healing, masks, art, and ritual dance, primitive man underwent a transformational journey and transcended into a "truer reality,"⁵ a higher realm of understanding. According to John Casson, a drama therapist, shamans, who were masters of transformation, enacted dramatic encounters with "demons" and rescued the lost souls of the possessed. Andreas Lommel⁶ describes them as true artists because they made use of all sorts of play-acting and artistic means within the ritual process. The physical and ever present

⁵ Used by Margot Berthold.

⁶ Author of *Shamanism: The Beginnings of Art*.

experience created by the shaman allowed those in need to visualize their demons, their sickness, and their healing.

This primitive application and understanding of theatre suggests that it is an integral part of the creation of life and reality. This concept inspires a great sense of empowerment and confidence, which is one of the key principles of drama therapy and allows the start of exploring theatre as a therapeutic process.

AN EXPLORATION OF THEATRE THEORY: PAVING THE WAY FOR DRAMA THERAPY

The central role and healing quality of theatre in the life of primitive man lays the foundation for an alternative assessment of theatre and its place in human experience. Although postdramatic theatre artists of today are unceasingly pushing the boundaries of theatrical experience, the modern day theatre of today is far removed from its primitive form. This chapter explores several theatre theories, from the Golden Age of Greece to the Twentieth Century, which maintains theatre's original purpose and inspires the creation of a new form of healing theatre called drama therapy.

Greek Theatre and *The Birth of Tragedy*

The ancient Greeks, during the Fifth Century B.C, demonstrated a reverence and mastery of theatre and its process. Their chief goal and core belief, to achieve and maintain balance within themselves and their world, influenced theatre's prominence in Greek culture and the creation of the City of Dionysia Festival.⁷ The creative process and viewing of theatre, during this time, served two functions in the ancient Greek life: as a religious ritual and an Aristotelian catharsis.

The City of Dionysia Festival, held in honor of the Greek god Dionysus, was a religious and civil obligation. It was a time to gather together in communion and worship gods through dramatic ritual. Greek plays, performed during the festival, were themed around the relationship between humans and gods. Greeks were represented as devoted and god fearing, and those who defied the gods were punished. The powerful natures of the gods were demonstrated by their constant interference and control in man's world. Similar to primitive man and theatre, ancient Greeks believed their participation in creating and viewing these plays would please and influence the gods' treatment of them, allowing for harmony and balance in Greek society.

In his *Poetics*, Aristotle describes the medicinal quality of theatre through the cathartic experience. The drama is the catalyst for the catharsis; the spectator sympathizes with and vicariously lives through the protagonist's journey. As a result, the spectator is able to feel and release primordial passions, frowned upon by society. Once their passions are purged, the spectator no longer feels the urge to act them out and is able to function and follow societal norms and rules. Just as shamans were able to exorcise demons in dramatic ritual, the theatre, according to Aristotle, is able to allow a temporary conjuring of uninhibited passions, a satisfying and nourishing process, which creates balance within the individual.

In his book *The Birth of Tragedy*, Nietzsche differentiates between two constructs: the Dionysian construct, our unbridled passions before they are given form, or what Jung would call the collective unconscious, and the Apollonian construct, the impulse to create concrete art and give form to our passions. The Dionysian construct is equivalent to the Platonic Ideals and the Apollonian construct is equivalent to the Platonic simulacrum. Nietzsche believes both the

⁷ The City of Dionysia Festival was an annual ancient Greek playwriting festival, in which tragic, comic, and satiric plays were performed and judged.

Dionysian and Apollonian must work together to create harmony and balance. Balance is only achieved when unbridled passions are given form and expressed through artistic means. The City of Dionysia was a therapeutic experience for ancient Greeks because it allowed them to artistically express and observe their fears and desires. Ancient Greeks celebrated and worshipped Dionysus, the god of wine and primordial passion, through the creation of theatre. Greek theatre and Nietzsche explain that without both the Dionysian (the Ideal) and the Apollonian (the simulacrum) working together to create knowledge of self and other, chaos would ensue, again exemplifying the therapeutic process of theatre.

Konstantin Stanislavski's Living Human Spirit

Stanislavski brought theatre out of the stylized and rigid form into a more psychological, expressive, and creatively freeing form. He believed that the melodramatic acting of his day highly depended on technique, resulting in a “mindless aping of the bodily reflection of emotion” (Korneva 135). What was seen onstage was not the feeling itself but the outward emotion of it. Actors were working from the outside in; they were not experiencing an authentic feeling, they simply imitated what the feeling did to the body. Stanislavski believed acting should not just be an imitation, the actor must discover and explore personal, genuine feelings, a kernel of truth, and live it on stage. In order to teach actors how to conjure genuine feelings, while on stage, he created an acting method called Acting of Emotional Identification.

Mel Gordon describes the three phases an actor must undergo, during Stanislavski's acting method. The first phase instructs the actor to fully understand the character. The actor consciously learns and analyzes the characters given circumstance: learning who the character is; what (s)he is going through, and what is his/her motivation. The second phase requires a fusion of actor and character. The actor unconsciously feels his own personal feelings, as he plays the character, in the world of the play. The actor is able to achieve this through Affective Memory, emotional memory. Finally, the actor is able to embody the physical and emotional character. Through Stanislavski's acting process, the actor, fully immersed in the character, lives every event on stage as if it is occurring for the first time, resulting in a sustainable performance, through the run of the play (Gordon 54).

Stanislavski's Acting of Emotional Identification goes beyond playing a fictional role on stage. Through his method, he calls for the actor to create a living human spirit. The character is present in the here and now, given form through the physical body of the actor, and frees the passions within the unconscious. The true actor creates the life of a human spirit and presents this life in scenic form. Observing the living human spirit greatly affects the audience because:

The [true actor] has the ability to connect and identify with the spectator's unconsciousness in such a way as to leave an impression lasting far beyond that of an image actor⁸...By stimulating his unconsciousness to react directly to dramatic realities,

⁸ An image actor is one who depends solely on technique and imitation.

or circumstances, the [true actor] achieves a psychological truthfulness that recreates for the audience the startling impact of real life. (Gordon 55)

Stanislavski's acting theory reflects Nietzsche's theory of balance created by the Apollonian and Dionysian constructs working together. The actor gives an Apollonian form to the Dionysian spirit and because of this Stanislavski creates a true, balanced, actor and an awakened and inspired audience.

There is truly an essential shift in theatre because of Stanislavski's theory on acting. Great emphasis is being put on the exploration of self, the importance of expressing the self, and the deep impact the viewing of the expression has on an individual and society. Through his theory, theatre becomes an outlet to awaken and free the spirit, the passions within the unconscious, and illuminate the human condition.

Stanislavski has greatly influenced theatre and the creation of drama therapy. He teaches the actor to conjure emotional memories that allows them to feel personal, genuine feelings as the fictional character they are playing. The actor is both in tune with his/her inner self and deeply immersed in the fictional role.

Drama therapy strives to create a safe environment in which clients are able to create and express, without any harm done to their psyche or physical self. This is achieved by allowing the clients to deeply feel and express their emotions through a fictional character representing self and other. This distancing encourages the client to release their most inner passions and feelings without fear of losing control. The drama therapy client creates a living human spirit, a working of both the Apollonian and Dionysian within, balancing the spirit and body, and allowing for a new understanding of who they are as a whole person.

Antonin Artaud and *The Theater and Its Double*

We must believe in a sense of life renewed by the theatre, a sense of life in which man fearlessly makes himself master of what does not yet exist, and brings it into being. And everything that has not been born can still be brought to life if we are not satisfied to remain mere recording organisms. Antonin Artaud (1958)

In his book *The Theater and Its Double*, Artaud proposes a reformation of theatre. Influenced by Eastern religion and ancient Western ritual⁹, he calls for a “true theatre” which is free from a humanistic approach and lives within a metaphysical and spiritual realm. Centered on a theatrical ritual, the true theatre abolishes the use of sets. Its new form of language is not of words or written text but rather a “concrete physical language,” a physical expression of human feelings and senses on stage, through the use of symbolic gesture, a harmonious balance of intonations, masks, and rhythmic movement. He describes this pure theatrical language as an “*Incantation*,” allowing for an expression and exposure of the unconscious mind.

In her book *Antonin Artaud: selected writings*, Susan Sontag describes Artaud’s theatre as “a strenuous machine for transforming the mind’s conceptions into entirely material events, among which are the passions themselves” (Sontag xxxii). Artaud’s describes his true theatre has having a specific function. He believes it has an alchemical function; allowing for the transformation of spirit into flesh. “The theater must pursue by all its means a reassertion not only of all the aspects of the objective and descriptive world, but of the internal world, that is, of man considered metaphysically” (Artaud 92). The true theatre becomes a place where the spirit and the passions of the unconscious are manifested into what Artaud called “a real, material projection.”

The gifted actor, of the true theatre, is able to discover and physicalize affective powers. Artaud defines a gifted actor as someone who is able to think with the heart because, in the true theatre, the heart is very powerful. “This means that in the theater more than anywhere else it is the affective world of which the actor must be aware, ascribing to it virtues which are not of those of an image but carry a material sense” (135). The gifted actor’s body becomes the real material projection of the inner soul’s emotions, senses, and desires. The secrets of the soul are able to come out of the darkness and into the light. Artaud stresses the importance of the

⁹ Buddhism, Hinduism, Cabala, and ancient Mexican ritual influenced Artaud’s true theatre.

transformation of spirit to body and emotions to material events because he believes truth can be found and understood in material truth.

The belief in a fluid materiality of the soul is indispensable to the actor's craft. To know that a passion is material, that it is subject to the plastic fluctuations of material, makes accessible an empire of passions that extends our sovereignty. To join with the passions by means of their forces, instead of regarding them as pure abstractions, confers a mastery upon the actor which makes him equal to a true healer. (135)

Artaud describes his true theatre as cruel because every act is cruel in order to wake up the heart and mind. Artaud believed that this function of the true theatre is both necessary and dangerous because the liberated dreams, passions, and spirit are dark forces living in our inner self. The actor and audience must suffer as they see these evil forces manifest before them. Sontag further clarifies Artaud's theory and explains, "by giving vent to extreme passions and cultural nightmares, [true] theater exorcises them" (Sontag xxxvii).

In her book, Sontag explains that Artaud imagines the theater as the place where the body would be reborn in thought and thought would be reborn in the body. Her exploration of Artaud's selected writing has led her to believe that his writings "on the theatre may be read as a psychological manual on the reunification of mind and body. Theatre became his supreme metaphor for the self-correcting, spontaneous, carnal, intelligent life of the mind" (Sontag xxvi).

Artaud's theory has a significant effect on drama therapy because he creates a theatre whose sole purpose is to wake up the individual and allow for an exploration of the inner self and spirit. He deeply believes in the reunification of body and soul and the medicinal quality of its unique expression. Drama therapy also seeks this reunification and creates its own concrete physical language, which allows the clients to express themselves in away which allows for the exorcism of the dark powers within and the creation of love of their body and spirit.

The sacred space created in the drama therapy room will at times becomes a dangerous and cruel place because clients must face their demons, feel them, understand them, and give name to them, in order for the healing process to begin. Drama therapy teaches the clients that they are the alchemists of their lives because they can manifest all their dreams into reality. This gives the clients a deep sense of power and confidence, which helps the client to heal and become a whole, balanced self.

Grotowski's *Living Theatre*

Grotowski changed lives and therefore changed the theatre. The tradition he comes from is that of seer-shaman. His work was "technical" in the sense that Mircea Eliade¹⁰ identified shamans as "technicians of the sacred." Lisa Wolford (2001)

Jerzy Grotowski believed in the significance of the creative process of theatre and put little importance on the final product, the theatrical performance for the audience. In *The Grotowski Sourcebook*, Lisa Wolford, a former student of Grotowski, explains he told her "he selected theatre because during the workshop and rehearsal period- which he extended for months, even years- he and his small group of similarly minded people freely explored and expressed their thoughts, feelings, and beliefs" (Wolford xxvi). The creative process of theatre allowed him to explore human impulses that are given form in physical action.

Grotowski was interested in the minute impulses of action in acting. He taught that the actor must understand and let the impulses grow through associations. The impulses are expressed through physical action and at the same time are intensified by the action. When it comes to performance, the physical action is the impulse and the relationship between the two can be understood as a "carnal prayer." In order to understand what Grotowski meant, the term must be broken down. Carnal is defined as the body, a material form. Prayer is communing with the metaphysical other; it is a spiritual transcendence, which transports to another realm, a metaphysical realm. Therefore, "carnal prayer" is the body's expression of the spiritual transcendence through human encounter (Richard 123).

Grotowski's aesthetic is influenced by Eastern philosophies and spiritual life. For Grotowski,

Art as vehicle is not a mimetic enactment of ritual performance; *it is ritual*, even if it is possible to discern the seams where [his] practice is grafted on to the roots of ancient tradition...For the performer, the inner process (if, by an act of grace, it should appear) is actual. It is a manifestation of Grace. (Wolford 15)

¹⁰ Mircea Eliade (March 13 1907 – April 22, 1986) was a Romanian historian of religion, fiction writer, philosopher, and professor at the University of Chicago. His theory that hierophanies, manifestations of the sacred, form the basis of religion, splitting the human experience of reality into sacred and profane space and time, has proved influential.

Peter Brooks understands Grotowski's method and believes he is showing the public something that "existed in the past but has been forgotten over the centuries" (Wolford 15). Theatrical performance allows those observing it another "level of perception."

Once again a theatre artist becomes aware of the therapeutic quality of theatre. Grotowski discovers the deep awareness of mind and body during the creative process of theatre and explores the impact the physical expression produces on the individual. Grotowski's "carnal prayer" resonates in the healing process of drama therapy. Clients and drama therapists create an intimate sacred space, which allows for a communion of mind and body. In their sacred communion, they are able to transcend time and space and allow for the physical manifestation of the inner self.

Augusto Boal and *The Rainbow of Desire*

Boal is exceedingly significant in the connection between theatre and therapy. He uses his theatre to aid in the healing process of the mentally ill. In his book *The Rainbow of Desire*, Boal clearly argues why theatre is naturally inherent in all human beings and why the creative process of it is so therapeutic. The key is in understanding the unconscious part of the human brain and the emotive work of an actor.

Boal explains that all human beings are comprised of emotion, sensation, and reason. All human experiences are registered in the brain, which Boal describes as being divided into three regions: conscious, sub-conscious, and unconscious. He compares the unconscious to a pressure-cooker containing all demons, all saints, all vices and all virtues. In every human being's unconscious exists every possibility of good and evil, negative and positive.

Within us, we have everything, we are a *person*. But this *person* is so rich and so powerful, so intense, with such a multiplicity of forms and faces, that we are constrained to reduce it. This suppression of our freedom of expression and action results from two causes: external, social coercion and/or internal ethical choice. Fear and morality. I do or do not do thousands of things, I behave or do not behave in thousands of different ways because I am constrained by social factors, which force me to be this or stop me from being that. (Boal 35)

The societal constructs that create norms and teach what is right and wrong limit the rich and powerful *person*. The extreme pressure on the *person* causes him to physically express a small part of the real self, a *personality*, to society. The *personality* appears to be healthy. It shows what a society wants to see and that which is not acceptable and seen as "normal" is repressed deep into the unconscious region of our brain. Because there is so much of the whole *person* trapped it is ready to boil over at any minute. Boal believes the only way to relieve the pressure and access the unconscious is by "myths, by the arts, by the theatre."

In order to understand the emotive work of an actor, Boal defines character in theatre. He describes characters as being "neurotics, psychotics, paranoiacs, melancholic, and schizophrenics." Characters are written as sick people because audiences are attracted to a theatre, which presents conflict, struggle, and defiance. There is always a balance in theatre and there are both sick and healthy characters, but the sick characters are what draw audiences in.

Boal believes that the work of an actor is very unhealthy and dangerous. The actor, with mental sanity, must go into their *person* and discover the sick character, or *personnages*¹¹, that dwells within the unconscious. “Theatre is the fire which makes the pressure-cooker explode and release the angels and devils inside it.”

The actor does not work with mannequins, marionettes, balls or rods. The actor works with human beings, and therefore works with herself, on the infinite process of discovering the human. In this way alone can she justify her art. In the other would be the sort of craftsmanship which, though perfectly commendable, is not art. Craftsmanship reproduces re-existing models; art discovers essences.” (Boal 37)

There is a benefit to the acting process Boal describes. Because the actor is allowed to free repressed facets of the self, she is able to enjoy a catharsis. The actor, liberated of all societal rules and norms, feels and expresses all unacceptable behavior and desire. “On the stage, all is permissible, nothing is forbidden” (Boal 38). If the acting process is successful, the angels and demons, of the unconscious, are able to enjoy their physical manifestations and become so tired they retire back to the unconscious region of the brain. The actor returns back to a healthy and balanced *personality*.

Boal believes that acting is very risky and dangerous because the actor is not guaranteed a safe return to their healthy *personalities*. What if the angels and demons of the unconscious do not tire and refuse to go back into unconsciousness? This notion is the key in understanding Boal’s theory of theatre as therapy. Just as the healthy actor can risk being taken over by the sick character, the dark forces of the unconscious, it is possible that a sick person could awaken a healthy facet of the unconscious and integrate it into his *personality*. “If the actor can become a sick person, the person can in turn become a healthy actor” (Boal 39).

¹¹ Boal uses the term *personnages* to describe the different personalities a actor must find within their person.

THE SCIENCE OF THE MIND AND BEHAVIOR

C.G. Jung: *The Archetypes and the Collective Unconsciousness*

Although the Eighteen Century German romantic philosopher Sir Christopher Riegel coined the term unconscious mind, Jung widely develops its function and existence. Not only does the personal unconscious mind exist, it exists within a deeper layer, which Jung termed “the collective unconscious.” The personal unconscious is made up of an individual’s personal experience and “complexes,¹²” which are locked away and forgotten in the personal unconscious. Every individual in the universe shares the same collective unconscious. It is an inherent part of the human species. It contains universal archetypes, “*ideae principales*, which are themselves not formed...but are contained in the divine understanding¹³” (Jung 4). Archetypes, Jung explains, are similar to the Platonic Ideals; they are in their purest form and have existed since the beginning of time.

In order to access the collective unconscious, the individual must first take the journey into personal unconscious. According to Jung, this layer locks away all evil and angry spirits that are never revealed to the outside world. The individual, like a masked actor, conceals their dark energies with the *persona*, or personality. The individual must remove the mask, in order to reveal her “true face.” This exploration of the personal unconscious allows the individual to meet his shadow, “a living part of the personality”, an archetype representing repressed weaknesses and limiting thoughts. Jung believes the individual must meet her shadow in order to know the self.

The shadow is the gatekeeper of the collective unconscious. Once revealed, the shadow acts as a door leading to the collective unconscious. Jung describes this experience as follows:

¹² A "complex" meaning a personal unconscious, core pattern of emotions, memories, perceptions, and wishes organized around a common theme (Shultz and Shultz, 2009).

¹³ St. Augustine

For what comes after the door is, surprisingly enough, a boundless expanse full of unprecedented uncertainty, with apparently no inside and no outside, no above and no below, no here and no there, no mine and no thine, no good and no bad. It is the world of water, where all life floats in suspension; where the realm of the sympathetic system the soul of everything living, begins; where I am indivisibly this *and* that; where I experience the other in myself and the other-than-myself experiences me. (Jung 21-22)

Jung describes mental health as the balance of both conscious and unconscious, meaning the conscious is in control of the personal and collective unconscious. The individual is fully aware and capable of handling all that exists, whether good or bad, in the mind. Therefore, mental illness is the dissociation of consciousness. The individual fully disconnects with reality and retreats into the collective unconscious. The mentally ill individual resides in their own unique reality created by all the archetypes in the collective unconscious. Jung explains that it is not the existence of the collective unconscious, which causes mental illness because “in the case of these archetypes we are dealing with normal types of fantasy that occur practically everywhere and not with the monstrous products of insanity” (Jung 39-40).

Through Jung’s “individuation process” and the use of active imagination¹⁴, mentally ill individuals are able to integrate the unconscious into consciousness, resulting in a whole and healthy person. Jung takes a Nietzschean approach in defense of his individuation process:

Both conscious and unconscious are aspects of life. Consciousness should defend its reason and protect itself, and the chaotic life of the unconscious should be given the change of having its way too- as much of it as we can stand. This means open conflict and open collaboration at once. That, evidently, is the way human life should be. It is the old game of hammer and anvil: between them the patient iron is forged into an indestructible whole, an “individual.” (Jung 288)

A whole and unified person is achieved when there is a balance of the Apollonian, the conscious, and the Dionysian, the unconscious. The integration process allows the patient to give form (become conscious of) to their unconscious images, through symbols and mythological motifs.

Jung’s theory on the archetypes and the collective unconscious greatly influenced drama therapy and drama therapists because it creates an environment of empowerment and validation. Drama therapists enter and see the unique reality created by their clients. They accept what their

¹⁴ Active imagination is a technique used, by Jung, to help patients create conscious representations of unconscious content, which create the mental illness, through pictures, images, symbols, and associations.

clients create and express, as real because Jungian theory has taught them that hallucinations and/or feelings resulting from the mental illness are the expressions of the collective unconscious. Their clients have retreated into a very real unconscious and must be able to create and express their new reality, in order to connect back to consciousness and societal reality.

Through improvisations, psychodramas, and theatrical techniques, clients physically embody the unconscious content causing their suffering and are able to deeply feel it and see it. Drama therapy creates balanced and whole individuals because it accepts that both the unconscious and conscious must work in collaboration to heal and bring peace to the chaotic mind.

Jacob Moreno, the Father of Drama Therapy

According to Renee Emunah and David Reade Johnson, Jacob Moreno single-handedly discovered drama therapy in the 1920s. Although he was trained as a psychiatrist, Moreno believed in the power of actions rather than the power of words. This belief came from the observation that all people were actors with a vast range of characters, or personalities, which were easily accessed when in the appropriate situation. These theories led to his study and practice of spontaneity-creativity, and psychodrama.

Spontaneity is the most important concept in Moreno's theory. He believes that it is essential in the healing process. Moreno defines spontaneity as "the ability to come up with new responses and to be able to deal with new situations in which we cannot rely on previously rehearsed responses" (Scheiffele 57). He links spontaneity with creativity because Moreno believes the spontaneous function is not satisfied with just expressing the self; it must create the self. Spontaneity is the catalyst to creativity and when both work together they "evoke a response" (Moreno 91). Moreno's spontaneity-creativity theory is based on the idea that individuals are all creators of their own self. Moreno explains this idea further:

The unconscious as a sort of a permanent reservoir, as something "given," from which mental phenomena emerge and to which they eternally return, differs from the meaning which I give here to the unconscious. The unconscious is a reservoir which is continuously filled and emptied by the "creator individuals." It has been created by them and it can be therefore undone and replaced. (Moreno 35)

Moreno moves away from Jungian theory of the unconscious and empowers his patients. Understanding they are responsible for the creation of their nightmarish unconscious, Moreno's patients are able to take back control, dismantle their fears and anxieties, and, through spontaneity-creativity, create their essential selves.

As stated earlier, Moreno believed in the power of action. Drama comes from a Greek word that means action, or to do. "Psychodrama can be defined, therefore, as the science which explores the truth by dramatic method" (Moreno a). It is the drama of an individual.

...The objective of psychodrama was, from its inception, to construct a therapeutic setting which uses life as a model, to integrate into it all the modalities of living,

beginning with the universals-time, space, reality, and cosmos-down to all the details and nuances of life. (Moreno 3)

In psychodrama, the patient becomes the protagonist of their drama. The protagonist is asked to share her private and personal experiences, no matter how eccentric and wild they are. The patient-protagonist is given freedom to feel, express and explore. There is no judgment during the psychodrama. The patient-protagonist is validated, through the psychodramatic process, and empowered.

The psychodramatic method uses five instruments- the stage, the actor, the director, the auxiliary egos, and the audience. The stage is a space of freedom and expression. The actor (protagonist-patient) is uninhibited on stage. There is no stress or pressure. The actor spontaneously creates in the moment, the here-and-now. The director has three functions: “producer, counselor, analyst.” The director guides the actor through the psychodrama by manifesting physical obstacles that the actor must spontaneously deal with. The director can be as passive and direct as she wants. The auxiliary egos are characters in the protagonist-patient’s psychodrama, played by other patients participating in the group therapy. Auxiliary egos represent people in the protagonist-patient’s life, which have directly affected the protagonist-patient’s trauma or mental disturbance. Finally, the audience accepts and supports the psychodrama they are observing. This helps the protagonist-patient feel safe to go deeper into the work. The psychodrama also helps the audience because they are learning from their observations. They look within themselves and can relate to or sympathize with the protagonist-patient. “For the neurotic and even for the healthy individual seeking personal growth, psychodrama is an invitation to self-liberation” (Moreno xvi).

WHY DRAMA THERAPY? THEORY AND CONCEPTS

Drama therapy¹⁵ is seen as fringe and psychiatry seems to underestimate its potential. Sue Jennings believes understanding the taboo that seems to follow drama around can rectify this misconception of drama therapy. She explains that drama is seen as a purely Dionysian experience, which causes society to believe that drama therapy is primarily Dionysian-uncontrolled, chaotic, and concerned with the unleashing of primordial and unconscious passions- which could result in a hostile and dangerous environment for participants. Jennings explains that “rather than drama being the chaos, *the drama is both the container of the chaos and the means of exploring it*” (Jennings 15). Drama therapy seeks to find the balance between the two forces.

“Theatre and therapy can be an assault on the passive participant” (Jennings 7). Those who suffer from mental illness feel powerless, hopeless, and trapped in a world full of boundaries and limitations. Pat Brudenell believes drama therapy offers a holistic approach on mental health care. Through a creative and active process, clients are free to express limiting belief systems. The group in drama therapy is also beneficial because clients learn more about themselves through the interaction with others. “The dramas of other people’s lives also belong to our lives and the drama of the group’s life is also the drama of Life itself” (Jennings 13).

Both the client and drama therapist are important, during the process of drama therapy. Client and therapist must create a loving and trusting relationship. This unique and close relationship, which may seem unorthodox to many mental health practitioners, dismantles negative labeling, such as “healer” and “the sick¹⁶.” The client becomes the creator and co-healer of his therapeutic journey. Therapists are open and willing to enter the chaotic and unique worlds of their clients. Both the client and therapist undertake the creative journey.

Roger Grainger teaches that the mission of drama therapy is to show the society’s conformity of the client’s worldview, therefore, validating that client’s beliefs. The drama

¹⁵ Group drama therapy is being described throughout this section.

¹⁶ This is why client is used rather than patient.

therapist encourages the client to create ideal relationships and situations, in which he feels most acceptance and validation. Clients “must be allowed to create *their own worlds*, in which they can explore relationships with each other and the therapist” (Grainger 172). Validation empowers the client to be open and honest and frees him from all fears of judgment.

John Casson explains the importance of clients acting empowered. Clients make decisions at every moment during the drama therapy process. They are given power and control to create whatever they want.

Empowerment cannot only be a mental concept but must be experienced in the body: power and control must be felt in the body and expressed through physical behavior. For people who are survivors of abuse and who have psychotic experiences this issue of control is often experienced in the body: a sense of someone/something having control of the body. Drama therapy, in using physical activities, can foster a greater sense of physical self-control. (Casson 166)

The world created, in the transformative performance space, is separate from the outside world. In the space, the client acts out her trauma, embodies all her pain and suffering, and dismantles it. The client, no longer passive and weak, regains power and control over her body and mind. The transformative performance space of drama therapy allows the client to experience the feeling of being a powerful creator and in control. It gives the client multiple ways of perceiving a situation and arms her with strategies, in order to deal with life. During the drama therapy session, “inward-going energy is freed” and the client is “able to relate to the outside world once again” (Gersie 52). Grainger elaborates on this concept:

The implicit assumption of drama therapy is that the most valuable perceptions of reality are those articulated by our bodily presence within, and belonging to, the world. These are the ideas and insights which arrive spontaneously when we immerse ourselves in the experience of being alive “in” the body, and meaning is something lived rather than examined. (Grainger 169)

Creativity is a necessary process in drama therapy. Rosemary Gordon explains that creativeness depends on the collaboration of psychological functions: perception, images, imagination, fantasy, and symbolization. Gordon emphasizes the importance of knowing the difference between imagination and fantasy. Fantasies embody “instinctual and archetypal experiences,” such as impulses, fears and wishes predominantly found in the unconscious mind.

Imagination involves and depends on the interaction of both the conscious and the unconscious. It is through the image and imagination that clients are able to “animate” their fantasies. The result of this imaginal process is symbolization, the most powerful part of the creation process. It is through symbolization that the client is able to recognize something new within himself, resulting in a greater awareness and understanding of the self.

CURRENT APPROACHES TO DRAMA THERAPY

The Integrative Five Phase Model of Drama Therapy – Renee Emunah

Renee Emunah’s Integrative Five Phase Model is a structured application of drama therapy. The goal is to slowly build the client’s spontaneity, creativity, and imagination, in order to gradually go deeper into personal experience and the therapeutic process. Each phase builds on the other. It is a fluid process that progresses the client from fictional play to personal play, only when they are ready to delve deeper into themselves. The five phases clients will go through are:

Phase One – Interactive Dramatic Play

Phase Two – Developed Theatrical Scenes

Phase Three – Role Play Dealing with Personal Situations

Phase Four – Psychodramatic Enactments Exploring Core Themes

Phase Five – Dramatic Rituals Related to Closure

Phase One - Interactive Dramatic Play

Phase One lays the foundation for the rest of the process. In this phase, clients and the drama therapist begin to trust and build a relationship with one another. Theatre games, improvisations, and physical activity are used to build confidence within clients. The more structured the dramatic play, the more self-assured the clients will be as they participate. The goal of phase one is to diminish any sense of fear and anxiety the client might feel because they must perform. This phase focuses on the development of spontaneity, imagination, playfulness, and humor, in order to build “ego-strength,” allowing the clients to tolerate the deeper more emotional work in the following phases.

Phase Two - Developed Theatrical Scenes

The primary function of phase two is scenework. Clients learn how to create longer lasting scenes with characters in different situations. The characters the clients play are not a reflection of who they are. Clients must keep distance between their creative work and their personal experience and not self-disclose their private lives. Instead, they must focus on building trust and developing spontaneity. As clients go deeper into phase two, their scenes have greater “depth and complexity,” and they are able to create more characters. The end of phase two is dictated when clients spontaneously want to discuss their scenework. Phase one and phase two are important because they allow clients to feel safe through the dramatic actions.

Phase Three – Role Play Dealing With Personal Situations

There is a major shift in phase three, where dramatizations and scenework move from the imaginary to the actual. Clients use dramatic actions to explore their own current lives. “The scenes, based on real life, seem so real,” but the fact that it is not actually real allows clients to explore their lives in a safe environment. The central concept in phase three is the idea of “drama as *rehearsal for life*.” Through role play, clients reenact traumatic events, confront individuals who make them angry, and practice strategies which help them cope with anxiety-inducing events.

The key in making phase three therapeutic is in the active awareness of the client. Clients simultaneously act and observe themselves, in the scene, which creates a new perspective of their reality. It is important that the drama therapist acts as the director of the scene. They must guide the client through the action, intervene when necessary, and stop the clients from simply repeating real life actions. The goal of phase three is to discover new ways of behaving and new roles to take on, in order to get the desired outcome. Most importantly, clients experience themselves as “actors, directors, playwrights, audiences, and critics of their own life drama.” Toward the end of this phase, clients begin to feel a sense of hope for healing and change in their lives.

Phase Four – Psychodramatic Enactments Exploring Core Themes

In phase four, clients are emotionally ready to tackle core issues, dealing with past events they may or may not be aware of. Unconscious material is accessed. “Scenes frequently revolve around experiences that have affected or disturbed the person’s present – some scenes entail revelations that were until now kept hidden from the group, the therapist, or even from oneself” (Emunah, Johnson 45). By the middle of phase four, clients enact culminating scenes, which are a deeper exploration of their inner lives. Phase four is the most therapeutically important because it is when clients undergo a cathartic experience, releasing all repressed emotions and becoming fully exposed. Emunah believes this phase leads to an experience of intense acceptance and forgiveness of the self.

Phase Five – Dramatic Rituals Related to Closure

Phase five is the expression of transition and closure through dramatic rituals. This is a celebratory phase, which allows clients to be proud of their great achievement in completing the drama therapy process. Dramatic rituals are used to evaluate progress and “express the sadness and joy of completion” (Emunah 46). Closure, through dramatic rituals, transitions the client from the drama therapy session to the outside world. Clients feel empowered and validated and are proud of what they have achieved. Rather than letting the experience disappear into the past, the use of dramatic ritual marks this major life event. “Closure creates a sense of opening to the future- pointing to the steps that lie ahead, the possibilities, and the hope as one continues the journey” (Emunah, Johnson 47).

Ritual/Theatre/Therapy – Stephen Snow

Stephen Snow's Ritual/Theatre/Therapy approach applies drama therapy within the *performative frame*. Through the creative process, clients create a theatrical piece, rehearse it, perform it in front of an audience, and have a post-performance review. Snow's approach is highly influenced by Jungian archetypal psychology, shamanic healing ritual, and his experience in the theatre.¹⁷ The following is what Snow describes as the Therapeutic Formula for Ritual/Theatre/Therapy:

1. Beginning with the Self-Concept
2. Contact with Archetypes, as already embodied in psychosis or as a role/container.
3. Ritual Construction of Performances
4. Realization of the Performances in a sense of Master
5. Ending with the Repaired Self-Concept, New Ego Organization

He theorizes that drama therapy is based upon “an essential structure of shamanic healing rituals,” which has been around for the past thirty thousand years of human history (Emunah, Johnson 120). Snow believes that shamans were very aware of the therapeutic qualities of performance because healing rituals consisted of theatrical role playing, use of masks, movement and singing. Through the dramatic rituals, shamans exorcized demonic spirits without getting sick themselves. Snow teaches that the drama therapist's role is of shaman, leading the sick through a dramatic ritual performance that releases demons and heals.

Snow defines mental health as Jung did. Health is wholeness and balance through a collaboration of both conscious and unconscious mind. Snow believes that one of the reasons that “the experience of theatrical performance is often innately healing is because it evokes positive healing energy of the archetypes” (Emunah, Johnson 122). Clients are assigned archetypal roles that create a personal awareness of their self-image and unique reality. He believes that these roles should be assigned based on what client needs out of the drama therapy. Having the responsibility of rehearsal and performance of a theatrical piece raises self-confidence, self-esteem, and allows the client to regain a positive self-image.

Snow explains this is vital with clients who suffer from severe psychopathologies, such as schizophrenia, autism, and mental retardation. The performative aspect of drama therapy

¹⁷ Snow has a Ph.D. in Performance Studies.

empowers them because they are able to perform daily skills and tasks that society has led them to believe they cannot. Through the use of rituals, clients are able to feel safe because the ritual gives structure during the rehearsal process. The repetition of rituals is imperative for those with severe psychopathologies because it gives them a sense of security and allows them to focus on the creative process.

Omega Transpersonal Approach to Drama Therapy- Saphira Linden

The goal of the Omega process is to access the essential self of the client. Saphira Linden discovered that, through the exploration of childhood experiences, the clients became more aware of where their bodies carried anxiety, fear, and tension. She realized that psychodrama was not enough to create total awareness of the client's complete essential self. Saphira Linden turned to meditation and Sufism in order to fully expand the client's consciousness.

Sufi teacher Ahmad ibn Ajiba defines Sufism as, "a science through which one can know how to travel into the presence of the Divine, purify one's inner self from filth, and beautify it with a variety of praised worthy traits." Linden theorizes that by working with archetypes that show the client different parts of herself, the client becomes conscious of all her limiting thoughts and negative self-images. The purpose of the Omega process is to be able to awaken the client's essential self and dismantle the negative self-images that block the client from living to her fullest potential. This healing process guides the client inward into her soul to explore her truth.

The drama therapist of the Omega Transpersonal Approach begins the process with the belief that all clients are healthy and whole. Clients begin the process with an understanding that their illness, traumas, and problems do not define who they are.

The Transpersonal drama therapist supports the individual's transcendence from all identification, lifting the individual from his or her own world view to one in which the individual would presumably identify with both everything and nothing. (Emunah, Johnson 213)

Through improvisations, dramatizations, personal story telling, and archetypal role-play, clients slowly peel away layers of the conscious, delving deeper into unconscious. This unfolding of self enables the client to become aware of his limited thoughts and identification.

All feelings that arise, during the creative process, are treated with love and are sacred. Clients learn how to love all range of feelings- even sadness and anger. Embracing all emotions and believing they are sacred allow clients to grow from them and move forward in their life's purpose. The drama therapist must establish a sacred space that contains all sacred emotions. This sacred space keeps the clients safe and free to speak their personal truths. In the Omega

Transpersonal Approach to drama therapy, clients become masters of their bodies and minds, ultimately producing “harmony, health, balance, and the achievement of our life’s goals” (Emunah, Johnson 216).

Healing The Wounds of History- Armand Volkas

What struck me, wandering around the former burning fields in the summer of 1995, was the fact that they were alive with the most beautiful wildflowers I had ever seen. I was moved by the way that nature was able to transform the results of such horror into beauty. This transformative principle that I observed so profoundly in nature guides my work as a drama therapist. Armand Volkas

In the summer of 1995, Armand Volkas visited the Auschwitz concentration camps, crematoria, and burning fields. He decided to go on this journey in order to reconcile his past as the son of Jewish World War II resistance fighters and survivors of the Holocaust. This pilgrimage led him to his research of applying drama therapy to heal the wounds of history. He wanted to understand how collective trauma experienced by a nation or culture is passed on from one generation to the next. He believes in the transformative power of drama therapy and theorizes that it is a powerful tool in ending the “cycle of retraumatization and perpetration” (Emunah, Johnson 146).

Healing the Wounds of History is based on several concepts. Collective trauma is a psychological state, which is shared by the whole culture or nation that has been affected by war, genocide, enslavement, and exile. The historical trauma affects both group identity and individual identity. Individuals are inherently proud of their culture and nation but this pride is affected when trauma is experienced. Healing the Wounds of History teaches clients that there is a “potential perpetrator” in all of us. The goal is to humanize oppressors and demonstrate that we are all capable of cruelty.

Volkas’ Healing the Wounds of History must be practiced carefully and with great sensitivity. Drama therapy groups are made up of individuals from two opposing cultures. For example, groups consist of descendants of German Nazis and Jews. During the five phases of this process, clients are able to freely express their own personal feelings and anger. They begin to understand and empathize with one another and establish peace between each other. The goal of Healing the Wounds of History is to create forgiveness within the group, which clients will take into the outside world. There are five phases clients go through in this drama therapy:

Phase One – Breaking the Taboo

Phase Two – Humanizing Each Other

Phase Three – Knowing the Potential Perpetrator in All of Us

Phase Four – Moving Deeply into Grief

Phase Five – Integration and Ritual of Remembrance

Phase One – Breaking the Taboo

This first phase is crucial because it breaks the taboo against clients speaking to each other. In dealing with clients with opposing cultures, the drama therapist must understand that clients may have been prohibited from speaking to their “enemy.” Clients must be able to break the invisible wall and see each other as human beings, who have chosen to participate in the same creative process. The techniques used in this phase are the same Emunah uses in Phase One and Phase Two of her Integrative Five Phase Model of Drama Therapy. Clients are slowly introduced to theatrical techniques through structured game play. They are eased into this emotionally intense process by participating in playful improve. Once clients become comfortable with spontaneity, creativity, and imagination, they are able to create scenes, which explore roles of authority and submission.

Phase Two – Humanizing Each Other

This phase shifts from fictional play to real play. Through improvisations, clients share personal stories that allow the group to get to know each other on a deeper human level. Improvisations are also used to deconstruct cultural beliefs and stereotypes. Volkas theorizes that sharing personal stories creates mutual empathy and strengthens the bond of the group because no one is able to negate or disprove someone’s personal feelings and experiences. This allows the group to discover and explore their own personal identity, their cultural identity, and the dynamic between the two opposing cultures without violent confrontation.

Phase Three – Owning the Potential Perpetrator

Before entering phase three, the drama therapist must be sure clients are emotionally ready and willing to enter into the phase. Discovering and owning the potential perpetrator in all of us may be too emotionally traumatic for some groups. When clients are ready, all – even those descendant of the victimized culture – step into the role of the perpetrator. The performance space becomes a safe place for clients to transform into oppressors. Improvisations like Master/Slave are used so that clients can feel the power over another human being. Stepping into the perpetrator role allows clients to recognize the perpetrator within them. Recognizing that cruelty is in all of us creates equality within the group. The perpetrator role is now humanized, dismantling its power over the clients. Clients grow stronger as individuals and closer as a group.

Phase Four – Moving Deeply into Grief

After a historical trauma is experienced by a culture or nation, survivors of the trauma must focus their complete energy on rebuilding their lives. They are unable to take time to feel their grief and anger. The trauma and all its affects are repressed and never properly dealt with. Volkas theorizes that, because the emotional impact of the trauma is not fully experienced, it is inherited by the next generations to come. Many of his drama therapy groups are made up of fourth and fifth generations that are still unable to cope with the grief their families suffered.

Phase four allows clients to mourn the historical trauma. Through improvisations and psychodramas, clients express their grief and suffering. The drama therapist guides clients through an “archaeological dig of buried memories and emotions” (Emunah, Johnson 159).

Phase Five – Integration and Ritual of Remembrance

In phase five, clients reflect on their healing journey. They look back on who they were before, during, and at the end of the drama therapy. Clients channel their feelings in an aesthetic form, through the creation of a theatrical piece. This piece reflects all they have encountered, embodied and learned, and is performed for an audience, not a part of drama therapy. The goal

of phase five is for clients to “extend the learning achieved in the workshop out into the world, making commitments to acts of creation or acts of service” (Emunah, Johnson 163).

CONCLUSION

Through the creative process of drama therapy, art and truth are reconciled and individuals are able to find their ideal truths. Separated from societal constructs dictating who the person is and how the person should act, individuals are given the freedom to be whoever they want to be and act however they want to act. This profound sense of liberation, created by drama therapy, awakens the mind and body. The individual is always actively conscious throughout the process, engaging both mind and body during improvisations, psychodramas, and theatrical games. The drama therapist guides the individual on an inward journey of the self. Slowly the layers of her conscious and unconscious are peeled away, revealing the ideal self- the true core of the individual. The creative process of drama therapy helps the individual dismantle everything that suffocates and buries the ideal self. Once freed from darkness, the individual is transformed. The individual is now liberated and empowered to speak her ideal truth.

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